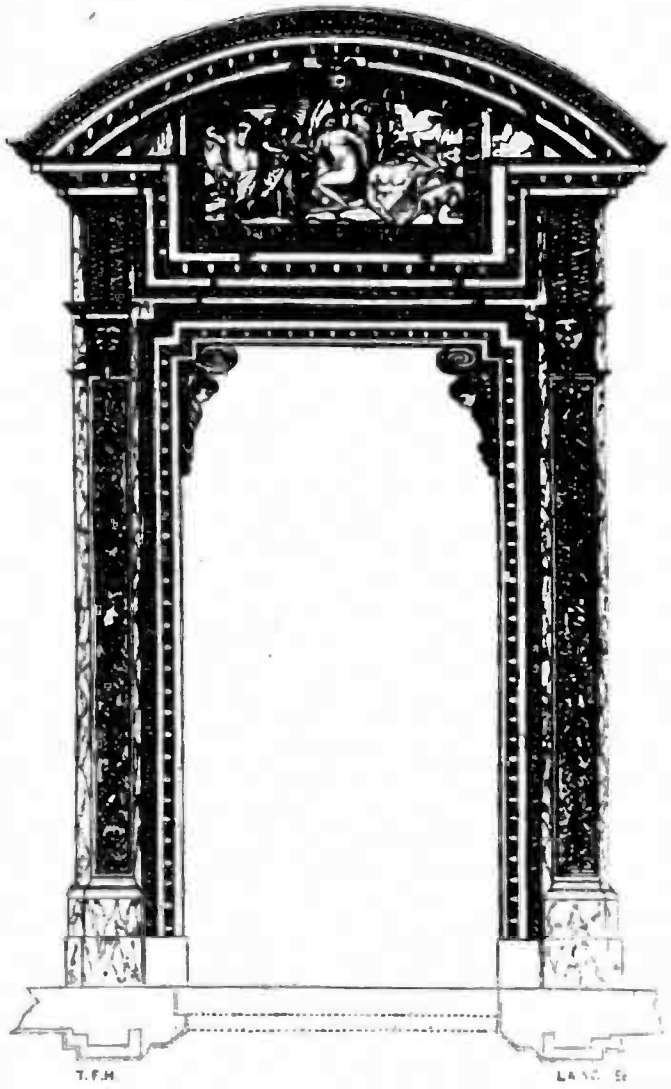
CARVED DOORWAY, MILAN.



WORMS CATHEDRAL.

ANNEXED we give a view of one of the most interesting Romanesque buildings in Germany, the Cathedral of Worms. It was begun in 996, and consecrated in 1016, and is built of the same red stone with that of Spire. It has two round towers and an octagonal cupola at each end. The abeis at east end is multangular. The west front is flat. At both ends are ornamental galleries, of which the small pillars have rich capitals, and rest on bases formed of grotesque monsters: similar galleries belt the round towers.

Hope says—"Over the south entrance projects a canopy whose columns, carved on brackets, are bent in the middle. The north entrance and neighbouring chapter-house present some very beautiful florid Gothic. On the pediment over the porch, under a rich canopy in high relief, is seen a figure of a queen riding on a chimera, with the heads of an eagle, a lion, and a man. The stone spires are decorated by windows, with whimsical perforated balls. The inside presents high, narrow, round-headed arches."

There is no entrance at the west end, but only at the side, and while one choir and altar and abeis is at the east, there is another choir and altar and abeis at the west end.

DOORWAY, MILAN.

THE richly carved doorway represented above is in Milan, and has probably been noticed by such of our readers as have visited this interesting city.

THE HEMLOCK STONE—NOTTINGHAM.

IN descending the hill from Risby toll-gate towards Sandyam, on the road from Derby to Nottingham, is seen a high ridge of land covered with firs, their open foliage cutting the horizon, and in the centre, apparently a barren knoll, bearing on its summit a singularly-shaped rock, known in the neighbourhood by the name of the "Hemlock Stone," perhaps originally called the "Cromlech."

This fragment of rock lies at a distance of nearly three miles from the point where it is first observed, and may be visited by turning through the toll-gate at Whanscote House, and proceeding half-a-mile along the road, when it bursts suddenly in sight on a hill to the right, at a few hundred yards distance. Its appearance from this point is imposing, not unlike the "Cheesewring," of Cornwall—the top projecting over the sides and ends considerably, and its summit sloping gently towards the east, the stone itself entirely void of verdure except having on the top a small straggling sloe-bush, and on the side a few small tufts of polypodium, not much enriched with weather tints, but, from its enormous mass projecting against a well-wooded distance, and contrasting with the flowers of the furze-bushes in the foreground, its effect is very striking.

At some period it would appear from its position to have been a druidical altar, as it stands on the sloping side of a hill, commanding an extensive view of a plain, on which thousands might assemble, and overlooked by two other hills of rather greater altitude, probably at that time covered with a wood, and likewise within a short distance of a druidical residence in Nottingham-park. As there was not a place of sacrifice nearer than at the Peake Hills, in the neighbouring county of Derby, such a place would of necessity be wanting; it would, therefore, be natural to come to such a conclusion, that it had been used for such purposes.

Few of our topographers have made many observations upon this stone, from the circumstance, probably, of its being at some distance from the road, and not being in sight, only at particular points. If such a monument of antiquity had stood on one of the hills in Wales, Cornwall, or Devonshire, it would long ago have attracted the attention of our travelling antiquaries. G. J. R.

DURABILITY OF TERRA COTTA.

As we all feel interested in any material that may hand down to posterity the works of art and talent of the architectural profession of the present day, I would say a few words on the subject of *Terra Cotta* recently brought under notice of your readers; and seeing that reference is made to the bas-relief in the pediment of the western portico of Greenwich Hospital, I am induced to give a few words descriptive of it. The composition consists of about sixteen or seventeen figures, some of them from six to nine feet high, occupying a space in the pediment of nearly fifty feet in length: at the extremity of the pediment, on the right hand of Britannia, appear the wrecks and sinking of ships of

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